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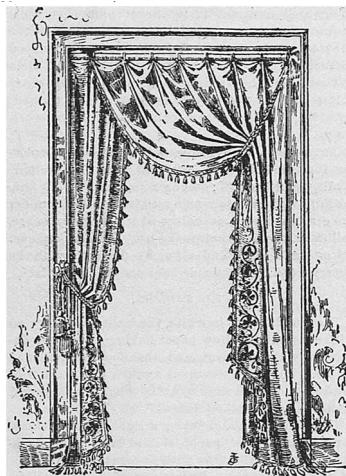
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THE DECORATOR AND FURNISHER.

BED CHAMBER.

Louis XVI. in style, in tones of violet and cream. Walls hung with cream colored striped paper with stencilled frieze of violets. Cream and violet velvet carpet. Hang no pictures on the walls. The



DOOR DRAPERY. BY JAMES THOMSON.

portieres and curtains are of cream silk with sprigs of violets embroidered, and tight up against the windows are Renaissance lace sash curtains. The bedstead, dressing case with oval mirror, low chair and rocker, all of cream enamel, the seats of the chairs being upholstered in cream silk, embroidered with scattered sprigs of violets. On the bed is a French roll and down quilt of cream colored satin on which the monogram or crest is embroidered in violet silk. Suspended from the ceiling above the bed is a carved gold angel with spread wings, from the hands of which depends a cream and violet satin canopy, falling not more than two feet from the ceiling. The dressing case scarf is of Renaissance lace lined with cream satin, and the toilet articles are all of ivory and gold.

NURSERY.

Have the walls painted pale blue and let there be a deep paper frieze of Kate Greenaway figures. It is eminently wiser to paint than to paper the walls of a nursery, as painted walls are readily washed. Hang bright pictures pertaining to child life, framed in narrow blue enameled wood frames. The floor will be covered in blue and white matting, on which some white Angora rugs may be placed. The single bed for nurse is of white maple as is also the cane seat chair and rocker. The brass crib is draped with blue china silk and white lace. White dotted Swiss curtains in windows, tied with blue satin ribbon. A wooden toy chest is covered with blue and white cretonne, and a white maple bookshelf is built in one corner to hold the baby's literature.

BATH ROOM.

White tiled floors, walls painted white and marbelized with veins of sea green. The bathtub enameled white and a white enameled window seat with box to raise for soiled linen. A white Angora rug on floor and the toilet set to be of silver plate.

SERVANT'S ROOM.

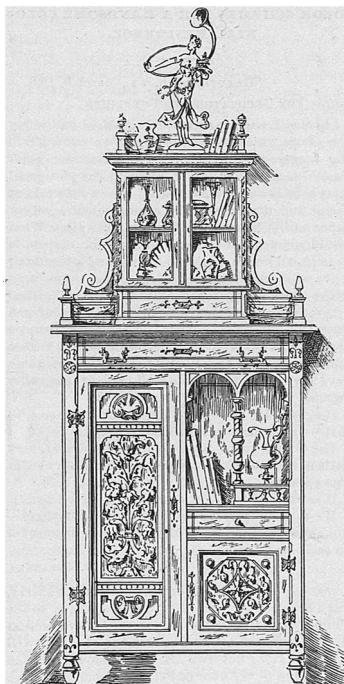
Enameled iron bedstead. Oak combination bureau and washstand. Neutral tone homespun carpet. Dotted Swiss window curtains tied back with blue ribbon. Dotted Swiss bureau cover, blue slesia lining. Blue and white china toilet set.

KITCHEN.

Walls painted white marbelized with veins of blue. Blue and white tiled oilcloth on floor. Above the range is built a shelf on which place copper kitchen utensils. On the marble top pastry table is another shelf for placing the blue and white Saxon jars containing the tea, coffee, sugars, etc. The dresser is arranged with blue and white scalloped oil cloth. Two chairs of imitation oak, and a centre table covered with a piece of blue and white oilcloth.

ANSWERS TO CORRESPONDENTS.

Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.



CARVED CABINET IN THE JACOBEAN STYLE.

FURNISHING AND DECORATING A PARLOR.

LONDON, O., Sept. 23, 1893.

Editor DECORATOR AND FURNISHER:

GENTLEMEN:—Please give me an idea of how to furnish our parlor in an artistic frame house which cost about two thousand dollars, floor and wood-work of oak. Hall has polished oak floor, wood-work consisting of wainscoting five feet high and ceiling, with a stairway winding around the fireplace (wood). Dining room has oak ceiling wainscoting and polished oak floor. These rooms are all thrown together; have terra cotta in the rug in dining room and blue in hall. These rugs are beautiful Persian rugs. Furniture oak and old English. I think pink and gray in parlor would be pretty.

MRS. J. PARCKE.

Answer.—It is intended to make general use of the parlor, as if it were the family room, there being only parlor, hall, dining room and kitchen on this floor. The dining room will also serve as library as soon as certain alterations can be made. In the meantime it is a question with our correspondent whether to put the books in the parlor, or in den upstairs. It might be added that all three rooms, namely, parlor, hall and dining room, are thrown together, and that the woodwork is the same in all. It is also added that the correspondent's opinion is that pink and gray would look well in the parlor.

As the parlor occupies a rather cold position, and appears to be not well lighted, gray, pretty well modified by pink would not be unsuitable for the furnishing. Taking these colors, therefore, as the key-notes, the following scheme would be indicated:

Walls, a warm pink.
Ceiling, light pearl gray.
Frieze, a deep old pink.
Cornice, warm gray and pink.
Carpet, gray, buff and warm pink, or same in rug, if need.

Upholstery, gray, buff, silver and light pink.
Drapery, old rose.

Concerning the matter of disposition of books, several considerations arise. As the parlor is to be used as a general family room, there can be no objection to the presence of the library there, pending the improvements alluded to in the dining room. At least the shelves can be so made and arranged and draped as to hardly reveal their presence at all.

DECORATIVE SCHEME FOR A PRETTY MICHIGAN HOME.

COLDWATER, Mich., April 8, 1894.

Editor THE DECORATOR AND FURNISHER.

I have a pretty home and desire to make it artistic, as far as my limited means will allow. I enclose a



PEN AND INK DRAWING.—ILLUSTRATION BY A. J. GASKIN FOR AN EDITION OF ANDERSON'S FAIRY TALES.

draft of first floor, which I wish to change and remodel somewhat. Walls and ceilings are calksomined; hall is in terra cotta color, with split bamboo frieze in Japanese characters. This I do not wish to change. A bedroom entered from hall

THE DECORATOR AND FURNISHER.

is in olive colors, with dark olive cord and tassel fringe for frieze. This is not to be changed. The parlor and dining-room walls and ceilings are done in olive, but I want to change to old blue, especially as there is a rope portière between rooms of that color, made from the ravelings of an old Dame carpet. The floors have hard-wood borders, which are a nuisance to keep in order, and I purpose covering with Japanese matting, with beautiful blue rugs between doors and fire-place in parlor, etc., and under the solid mahogany table in dining-room a plain blue Lampa rug, fringed at ends. I have a fondness for plain, solid colors and don't like figured things.

The divan in cozy corner is covered with a good burlap with macrame fringe for valance, but I want to cover it with a greenish or dull blue, if there is a new denim of that color.

I can think of nothing for the walls but a dull blue in kalsomine, and a frieze in a wide stencil of darker blue. I cannot afford a handsome paper frieze, or paper for walls, either.

The chimney in dining-room comes to the floor, having no mantel. I am making, from an old, gray-color hammock, a fish-net for covering this, and would like suggestions concerning it. Curtains over cozy corner are of netted cord, of ecru color. I like the Greek or Roman key patterns, and think either would be nice for the frieze. I wrote for one, but it was too narrow. I want a wide one, and quite elaborate and interlaced.

The house fronts north, but the conservatory on east side is entered from parlor by wide glass doors, and these admit much light.

The mantel in parlor is of black walnut, and has two shelves. Wood-work of rooms natural pine, hard oil finish.

On stairway in hall is a triple window. It was first covered with paper imitation of stained glass. This was washed off, and the lights are now plain and clear, being of ordinary window glass. What shall I do with them? I wish I could make an ornamental iron fret-work, but am afraid I could not.

MRS. GEORGINA CUTTER.

Answer.—On attempting to assist our correspondent, we shall feel very much in the position of the physician whose patient, diagnosing his own case, indicates the remedies to be employed. Very little is left for us to do. I say that the coloring indicated, judged from a technical point of view, is not just what it should be, may sufficiently express our opinion upon that point. But we certainly do admire Mrs. C.'s originality, or her efforts in that direction. So many persons have no ideas at all. Show them any piece of decorative work, good, bad or indifferent, and it is, "How perfectly lovely!" and such want of taste chills the sensitive decorator to the marrow. Far better a somewhat incorrect originality and real individualism.

A REQUIEM IN BLUE.

The fact that there is an old blue portière between the two rooms is not of itself a sufficient reason for doing the walls and ceilings in those colors. With the northern exposure such a mass of heavy, dull blue will impress the average person as cold, inhospitable and gloomy, unless it be considerably relieved by some bits of bright coloring. In general, it is best to offset a solid, positive color on the walls with its complementary hue on the ceiling, the contrasting tints of the two obviating the deadening effect brought about by the prevalence of hues of the same color. Very effective contrasts may be produced in this way, the rule being that middle tints contrast their opposites. A blue should have its contrasting color of yellow orange. Thus, with your old blue walls let the ceiling be in an orange tone. The Greek or Roman forms for stencil pattern will agree with your color scheme, and from the pattern sent you by your dealer your painter ought to be able to make an enlarged one, using manilla paper, sizing it with shellac, and cutting out with a sharp knife or a sheet of glass. A coral red and flesh color would look well for a stencil pattern.

FLOOR COVERINGS.

A pretty Japanese matting, with rugs scattered as suggested, would look well, though these need not have more than bits of blue in their make-up, the addition of some soft, warm coloring being desirable.

THE DINING-ROOM

chimney will look well decorated, as you describe, with the gray-toned fishing-net, artistically draped. A suggestion on page 14 of April number of this magazine will afford you a hint as to the arrangement.

THE COZY CORNER

in parlor would look better with different coloring for ceiling, and this will apply to the chimney in parlor. The natural red brick color would be very good, or a dull buff tone for chimneys.

To get the desired shade of blue, try a little burnt umber with the blue kalsomine, and which will dull or tone down the blue.

COLOR SCHEMES FOR A HANDSOME COLONIAL RESIDENCE.

BRATTLEBORO, VT., March 9, 1894.

Editor THE DECORATOR AND FURNISHER.

I herewith enclose a plan and sketch of hall of my new house which is approaching completion. Will you kindly give us some suggestions for color treatment of the different rooms. The design of the whole is on colonial lines. The wood-work of parlor and library is to be white, colonial yellow paper with Adams design in white for walls. What would you suggest for color of floor—no carpets to be used, all maple polished floors—and of ceiling? Also, what for hangings?

The wood-work of the hall is cherry, finished natural. The fireplace and the mantel are of red brick and extend to ceiling. What color can we use on walls and between beams of ceiling? This room we are very anxious to have just right, as we have given it considerable study as regards other details. The room is not over-lighted.

If agreeable, will you suggest two schemes, so that we may have some choice?

The dining room wood-work is also cherry, very little darker than hall. What color can we use for this room?

It is well lighted.

We shall be pleased to have any other suggestions you may choose to offer, and we will look for an early reply.

MRS. A. D. WYATT.

Answer.—The hall is furnished in natural cherry, has a fireplace of red brick which extends to the ceiling, and the ceiling is supported by beams at regular intervals. The apartment is not well lighted, having but two narrow windows, one on either side of the door of entrance from the piazza on the south. These windows may be of stained glass.

The floors in all these rooms are of polished maple, which suggests something we cannot forbear alluding to here and that is that our native forests furnish us with so many fine woods suitable for flooring purposes that it is a wonder our people do not more generally use them. They can be had at a nominal price. They are beautiful and durable. Even our farmer folks, when they build that new home for themselves, ought to discard the usual soft pine, hard pine, hemlock, etc., and put in some prettily grained hardwood, which can be had for the cutting down and sawing up of the tree.

THE HALL.

What colors our correspondent asks shall be used on the hall walls and in the spaces between beams of ceiling?

Obviously a warm red or warm-reddish buff. These will agree well with the natural cherry finish and the red-brick fireplace. For the walls try a

warm yellowish red, with a warm buff for ceiling. Plain colored paper or water or oil colors may be used. The latter should be made to give a dead, lusterless effect. Paint is the most serviceable coating, and always furnishes a good ground for either wall paper or water colors, should either be afterwards desired. It is our opinion that walls should always be well painted, no matter what the decorations to be applied finally. An oily painted surface may be "cut" with a solution of sal soda so that it will hold paper fast enough. For water colors, or "fresco," as it is erroneously termed, nothing is so good as a painted surface to work upon.

Our correspondent requests two schemes of coloring for the hall. We herewith give the second. Walls a golden buff; ceiling a pale straw. In fine, nothing will give so much satisfaction here under the circumstances as colors which embody ochre, yellow and red, in their make-up. These all suggest warmth and light, and all agree perfectly with the cherry wood finish, maple floor and brick fireplace.

THE PARLOR.

The wood-work is in white, the walls are decorated with a colonial yellow paper having an Adams design in white thereon, and the floor is polished maple. The room occupies a south-west corner of the house. It is desired to know what colors should be used on ceiling and floors.

The ceiling should have a light lemon yellow ground, and, if of paper, should have such ornamentation as will agree with the general character of the decorations. A plain tinted lemon yellow, slightly modified with white, or a canary yellow, or Naples yellow, all would look very fine and appropriate.

The floor need not be changed at all. The wood is beautiful of itself, and its color is just right and will improve with time if left to its natural finish. Stained woods and woods not properly finished and finished soon become unsightly. Better leave well enough alone.

THE LIBRARY.

This apartment is furnished exactly as the parlor, which it forms by an opening without doors, but occupies a north-west corner. Both rooms are abundantly lighted, and ought to fairly glow with warmth and light when finished, owing to the abundant use of yellows, which are the strongest reflectors of light of all colors. The decorations outlined for the parlor will do as well for the library, at least so far as floor and ceiling are concerned, we not being responsible for anything else.

THE DINING ROOM.

The wood-work here is of cherry, made a little darker than that of the hall. The room occupies a south-east corner, and is well lighted. What colors for this room, our correspondent asks.

Walls, empire green.

Ceiling, lighter shade of walls.

Frieze, match for wall paper.

Floor, leave natural color alone. Use an art square or large rug, or cover with carpet containing russet browns and empire greens, until floor assumes a full, rich brownish tone.

BEDROOM EFFECTS.

Bedsteads were never simpler or more beautiful than at present. They are built of selected wood, absolutely without decoration. The head ends are low and the foot ends are lower. There is no demand for towering, fence-like heads, and canopies never were intended for people who live in well-built and well heated houses. In this age bed hangings are a menace to healthful sleep. People have very absurd notions regarding antique furniture. In the reproduction they lose sight of the fact that the old furniture was designed for an age entirely unlike the present. The beds, chairs and couches that were built for kings who dwelt in castles are not suitable for people of our habits, surroundings and position.